



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

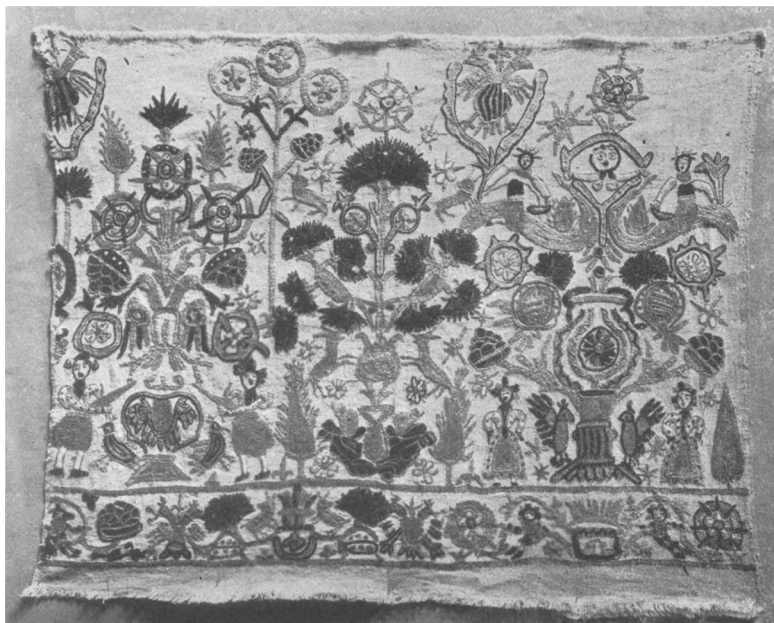
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

their embroideries are a riot of color, while their charm is heightened by the naive combination of mythological subjects with scenes from everyday life. In one piece a rudely drawn figure of Iris encircled by the rainbow and supported on either side by a Triton alternates with Cretan ladies who stand dismayed while invaders in Turkish costume make way with their birds. Here,

birds; in fact, it is doubtful if in any other field of art a subject could be found that is more replete with interest or that has greater possibilities for fascinating research work.

A group of these embroideries has been arranged in the Persian Room, Gallery 13, Wing E, where they will remain on exhibition until further notice. F. M.



CRETAN EMBROIDERY, EIGHTEENTH CENTURY

too, we find the prevalent floral vase of the Persian tiles, the mermaid, and the double eagle, a mass of incongruous details lacking both harmony and symmetry but balanced in a way by the charm of color. The technique differs from that of other islands by the introduction of a variety of stitches that serve to heighten the effect.

The work of Sicily, which is perhaps more widely distributed, again varies in technique, the linen ground forming the pattern by having the intervening spaces overworked with a solid color. Bands of this kind of embroidery revel in grotesques, groups of dancing figures, interspersed with weird little animals, or again the Italian fountain flanked by griffins or supporting

A SET OF EGYPTIAN WRITING MATERIALS

DURING the past season the branch of the Museum's Egyptian Expedition which is excavating at Luxor, had for its object the complete clearing of the early Christian Monastery of Epiphany on which a beginning was made two winters ago. On a site like the Theban necropolis, where almost every square yard has been occupied in one way or another for the past four thousand years, any spot may yield antiquities of any period from the Eleventh Dynasty down to the Arab Conquest. In digging out a tomb which had originally

been made in the reign of Mentuhotep III about 2050 B. C. and which had eventually been occupied by Christian anchorites contemporary with Epiphanius, about 600 A. D., we found objects left during several of the intermediate periods.¹

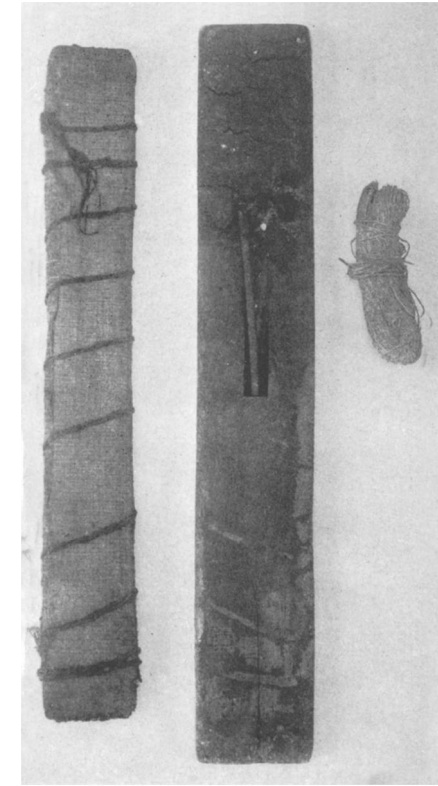
Among these there was a complete little set of writing materials as prepared for use by a scribe of the late Eighteenth or

the whole then bundled up in a couple of long strips of linen rag for their protection when they were placed in the tomb.

The palette is a little board of some hard, dark reddish wood, 26 centimeters long, 4.1 centimeters wide, and 8 millimeters thick ($10\frac{1}{4} \times 1\frac{5}{8} \times \frac{5}{16}$ in.). There is a slot in the center from which a hole 6 millimeters in diameter has been drilled lengthwise of the palette down the middle, to hold the pens (see the figure). On the upper end above the slot is a thick cake of black ink, exactly like India ink in appearance, with distinct marks where the dampened pens have been rubbed into it. There are four pens — three new ones, still unused, around which the papyrus had been rolled, and an old one, worn down and inky, in the palette. They are slender reeds, not more than 3 millimeters in diameter, with one end pounded and slightly frayed like a little brush. Both sheets of papyrus are about 23.5 centimeters wide ($9\frac{1}{4}$ in.), and one is 91 centimeters long (36 in.) and the other 27.7 centimeters (11 in.). On the larger sheet there had been written a list or an account in hieratic, but when this writing set was made up it had been carefully sponged off with a damp rag to provide a clean sheet.² The little ball of linen thread was a necessary part of a scribe's outfit. Papyrus documents were always rolled, then tied with a thread, and over the knot was placed a seal stamped with a signet ring or a scarab.

While writing, the Egyptian usually sat cross-legged on the ground with the papyrus unrolled across his knees. Like his descendant, the Arab letter-writer of today, he seems to have preferred not to write on a table, and the palette was therefore a very convenient way of keeping the ink handy. The lower end was grasped in the left hand, the end with the ink cake held uppermost, and the spare pens easily reached in the slot. With a cup of water on the floor at his right to moisten his pen, he had everything he needed.

H. E. W.



PAPYRUS ROLL, PALETTE, AND
BALL OF THREAD

early Nineteenth Dynasty. It consisted of a palette, pens, two clean sheets of papyrus in a roll, and a ball of linen thread. The papyrus roll was tied to the palette, the ball of thread put in with them, and

¹ This tomb will be called "Cell B" in the account of the Epiphanius Monastery shortly to be published.

² Professor P. E. Newberry recognized hieratic writing of the late XVIII-early XIX Dynasty in the faint traces left.